



NEWS SCOPE

A newsletter for designers, collectors and lovers of kaleidoscopes

Vol. 26 No. 3
Summer 2011



Convention 2011 ... the party goes on and on ...



Story on page 6

Collage and photography by Carolyn Bennett

The Brewster Kaleidoscope Society Mission Statement:

The Brewster Kaleidoscope Society is a unique organization which provides a forum for artists, collectors, and retailers to promote and perpetuate kaleidoscopes as an art form.

BKS Membership News and Information

The 2011 Brewster Membership as of June 15, 2011 represents 425 BKS members with 334 paid memberships. If anyone would like to renew their membership for 2012 or beyond, you may do so at any time either by using our online form or postal mail form at www.brewstersociety.com or simply sending a check and including any changes in your address. Please email me any changes in mailing addresses or emails and I will update our contact list. If you have not received an email lately from the Brewster Society, please email me to update your email address at mboll@roadrunner.com.

Convention News and Notes

Thank you to everyone who worked on the convention at Covington and who helped it to be such a wonderful success. Everyone who attended the convention had a part in making it fun and helping everyone have a good time. The Embassy staff also commented on what a wonderful and exciting group we were and how much they enjoyed having us as their guests. Members of the public who came through the sales room are still talking about everything that they saw.

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Moving to the next BKS generation

During and following the 2011 convention, there was much discussion and concern about the effects of the economy on the kaleidoscope community. The numbers of artists and retailers have declined a bit; collectors have less to spend; some members are unable to afford convention attendance. Still, there was a strong consensus that ultimately the economy will recover, the numbers will turn around, and consequently it is critical that we set the structure and process to survive, grow, and thrive.

Unquestionably, the discussion and survey feedback that we received reiterates our members' desire to stay the course and focus on the long term. During the three planning sessions, attendance was good and participation was excellent. The most important concrete result is the number of people who expressed interest and volunteered to assume critical responsibilities that are instrumental to BKS survival, continuity and expansion.

In other sections of this newsletter, specifics of these responsibilities are outlined. Should you see an area that captures your interest please send an e-mail or call the listed individuals or Bob Sabath with your ideas and suggestions.

Our national team includes:

Finance, outreach, newsletter
Strategy, convention planning
Volunteer coordinator
Membership, registration
Webmaster
Facebook, etc.
Parties/entertainment
Not for profit setup
Marketing
Atlanta convention

Charles Karadimos*
Bob Sabath*
Sharon Sandstrom*
Mary Boll*
Michael Barndt*
Karl and Jean Schilling, Martin Israel
Judith Paul
Lisa Daniels, Claire DeMarco
Hal Yeager
Jan and Bobby Boal, Emily Wert,
Scott Cole, Sheryl Koch, Janice and Ray Chesnik, Sherry Moser
Bob Sills, Robert Shupe

Open involvement

*Management Committee

Brewster Kaleidoscope Society

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Founder

Cozy Baker (1923-2010)

NEW PASSWORD

To access the
Members Only Section on
www.brewstersociety.com

Username: **bksmember**
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301-253-5789 or

Karascopes@aol.com

Ad rate sheet available at
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Cozy in her own words

This is the unedited text Bill Novak presented at the opening meeting of the 21st BKS Convention.



Some months ago I put together a long article on Cozy Baker that appeared in the Winter 2011 issue of this newsletter. That portrait was drawn directly from interviews with many of the people who knew her best. This one is Cozy in her own words.

In the spring of 1995, I called her out of the blue and arranged to fly down to Maryland for two days to see her collection of kaleidoscopes and to interview

her at some length. Although that interview was never published, I drew on it for a long article about Cozy and kaleidoscopes in *The Washingtonian* magazine, which is available on our website:

http://www.brewstersociety.com/wnovak_surpriseparty.html

The *Washingtonian* wasn't my first choice. I had hoped to write about Cozy for *The Smithsonian*, the magazine that got her started. I thought it would be interesting and maybe even inspiring if I described how much had changed after she read that earlier article. "I'm sorry," the editor said, "but our readers would never want us to run two pieces on the same subject in the same century."

Here is Cozy in her own words, with occasional editorial comments.

MY EARLY LIFE

I was born in Pennsylvania. My parents divorced when I was four, and I went to live with my paternal grandfather in Kentucky. My aunt -- my father's sister -- lived with us. Aunt Hazel was a drama teacher, and I thought of her as my mother. I was named for her, but I hated the name Hazel, so she gave me a different middle name. She was reading *Les Misérables* at the time, and she named me Cosette.

All through school I was known as Hazel Oliver. It was only when my husband went to law school in Washington, DC, that I thought, Here we are in a new place, so I'll take a new name, Cosette, which quickly turned into Cozy. My whole personality changed, and I became a different person.

[I wish I had asked her to elaborate!]

Somebody once asked me, "How did you turn out to be so normal when nobody wanted you as a child?" But I didn't see it that way. My grandmother taught home eco-

nomics at Asbury College, and I was like the mascot. Everyone knew who I was, and couples even took me along on their dates. Asbury was a fundamentalist Methodist college, so a "date" consisted of going for a walk. You had to wear long sleeves even in the hot weather.

At the time, I thought I had a happy childhood. It was only later, when I looked back on it, that it seemed a little grim. We never thought of ourselves as poor, but in today's terms we certainly were.

There was no movie theater in our town of Wilmore, Kentucky. Movies were forbidden at the college, along with nail polish, dancing, and short-sleeved dresses. We had to go to chapel every morning.

We were 16 miles from Lexington, but worlds away. We'd play cards and drink apple cider, which was about as daring as it got for a teenager in Wilmore.

A YOUNG ADULT

I spent summers in Brooklyn with my aunt, who shared an apartment with Bambi Linn, a well-known Broadway dancer, choreographer, and actress who appeared on *Your Show of Shows* [the television variety show in the early 1950s featuring Sid Caesar and Imogene Coca]. I loved dancing, and I loved Bambi, who was my age and used to visit me in Kentucky.

Hal and I got married when I was a junior in college. We moved to Lexington, and I transferred to the University of Kentucky. But I never finished college. When Hal went to Army Camp in Missouri, I got a job as a secretary. I pretended I could type fast and take dictation. A man there was writing a book, and they assigned me to him, and that's how I learned to type.

Later, in D.C., I took a writing course, and one of the assignments was to find a local area and write about it. This led to the idea that there was something fascinating at literally every exit of the Beltway. The teacher said that would make a good series, so I wrote it up for a little local magazine and called it *Beltway Getaway*. Now I had an excuse to go anywhere. [This led to a book about Maryland vacations: *A Cozy Getaway: A Travel Guide to the Unusual*.]

Somebody once said to me, "You love to turn corners don't you?"

"Yes," I replied. "And I love to open windows."

Hal graduated and got a job. He specialized in anti-trust law, and one of his cases involved the breakup of AT&T. He had big corporate clients and traveled a lot, so I had a choice: I could do a lot of whining, or I could get my own life.

I had three children very quickly: Barbi, Brant, and Randall. They didn't fight with each other, and they didn't talk back to me.

Brant doesn't care for scopes. He was looking at one, and he said, "I wonder what you see in them." I do see something: the beautiful people who make them, who sell them, and collect them. People are always telling me that of all the crafts, the scope makers are special.

(continued on next page)

A DEFINING EVENT

When Randall died, he was still in college at George Washington University, in the process of changing his major from business to art. He was into sculpture and wood furniture. I was leaving that afternoon for France, where Barbi was living.

On the morning of Palm Sunday, 1981, the police came to the door and said, "Your son was killed in an automobile accident." I went into the fetal position, writhing on the bed. I had been out late, and I didn't even know that Randall hadn't come home.

Later, I opened the door to breathe some air. And as I walked outside, I felt something like a soft cushion flying by, going under my right breast, and then the left. I decided that if this was a little item of comfort, I'll grab onto it.

When I felt this quiet breeze of calm, I thought it couldn't possibly be relief so soon. But I decided to breathe it in, and I felt another breeze, and then a devastating grief changing into a loving grief.

So many people nurture the loss and the pain, and they're not willing or able to nurture the love instead. Instead of letting the grief overcome me, I would write a book to help other people cope with loss.

I didn't grieve the way I thought I would. My friends were there, and I was comforting them. I accepted an inner fortitude that I believe is in everyone.

My husband had not been as close to Randall, and in a way it was harder for him.

I didn't feel anger. In that way I'm not able to help other mothers who lose a child, because I didn't have that reaction, although it's normal.

I decided that I would try to love Randall as unselfishly in death as you're supposed to love somebody in life -- the image of holding a bird gently in the palm of your hand, and if it goes free, it goes. The whole idea of letting somebody go.

I would concentrate on the love instead of the loss.

I used to think we couldn't control our thoughts, but we can. It's not always what the situation is doing to me. It's also what I'm bringing to the situation.

Before this, when a friend had a tragedy, I used to leave town. I thought that nothing helped. But that wasn't true.

I thought that having Randall's friends around might make it more painful, but no. They were grieving, too, and we were able to help each other. You have to let people help you. I called people who offered to help and told them what they could do. Believe your friends when they say they want to help you. Let them.

Usually in grief, we take, we don't give, and there are many givers around us. People feel there's something wrong if they accept any joy or relief -- assuming any joy or relief appears. It doesn't always happen, but if it does, you have to be ready to accept it. So many people feel they should just push it away.

A NEW INTEREST

I started speaking to hospice groups. I used to suggest that people find a hobby, something really different with beauty in it. And I ended up taking my own advice. I was in Nashville when my hostess took me to a crafts shop. As we were leaving, I said, "Look what they're doing with kaleidoscopes these days." This was in 1983, two years after Randall. "I love this one," I said. "I think I'll buy it."

"Oh no," she said. "you can't pay eighty-two dollars

for a toy."

"No" I said, "I guess not." But when she turned her back I added it to the pile of things I was buying. And on the flight back to Washington I looked through it the whole time.

[It was a small copper scope by Doug Johnson. In 2000, when I interviewed Cozy during our convention in Davenport, Iowa, I asked her to bring it and show it to us -- the scope that started it all, and that changed many of our lives as well.]

After the flight from Nashville to D.C., I was so excited as I walked through the terminal. Then I heard my name: "Paging Cozy Baker. You've left all your belongings on the plane!"

I called twelve friends and invited them to a dinner party so I could show them this marvelous object. One of the guests said, Have you read the article in The Smithsonian? I didn't know about it, so she sent me her copy, and I became even more excited. I tracked down every one of the seven artists they mentioned, starting with Bill O'Connor and his partner Craig Musser, and then Carolyn Bennett, Peach Reynolds, Dorothy Marshall, Steven Auger, and Judith Karelitz. Each artist would tell me about another shop, and the shops told me about collectors.

[The article, which appeared in the November 1982 issue of the magazine, is available on our website: http://www.brewstersociety.com/smithsonian_nov82.html]

I wasn't the only one who was inspired by that article. Other people have told me the same thing, and until my first book on the subject, that Smithsonian article was virtually the only thing out there.

I was hungry for more information, so I went to the Library of Congress. There were eighteen different books with the word "kaleidoscope" in the title, but not a single one was about kaleidoscopes.

[Here's a wonderful example of her optimism. I love how she responded to that discovery, which many writers would have found disappointing -- if not depressing.]

How lucky can a writer be, to find that her newfound passion has never been written about? Shortly after that I decided to take a year off to learn about kaleidoscopes. I traveled from Cape Cod to California, visiting artists, shops, and collectors as one person led me to another. People I had never met would invite me to stay at their house.

In 1984, a friend called to ask if she could bring somebody over to see my little collection. The visitor was Eliot Pfanstiehl, director of Strathmore Hall Arts Center in Bethesda, Maryland, who asked if I would help him set up an exhibition in the fall of 1985. This was the first major kaleidoscope exhibition in America.

My first book on scopes, *Through the Kaleidoscope*, was coming out soon, and by now I knew most of the artists, and I invited them all. Nearly all of them came, and I see that evening as the birth of the kaleidoscope movement. It was the biggest show that Strathmore ever had, with ten thousand visitors. They did it again in 1986, and even more people came, and again in 1989.

At that first show, someone said, Why don't you start a newsletter and let us know about other shows like this? So I started the newsletter in the spring of 1986.

[From the Strathmore website: Strathmore becomes renowned in 1985 for hosting the First National Kalei-

(continued on next page)

doscope Exhibition. This first-of-a-kind show, curated by Cozy Baker, drew crowds from as far away as California, Maine, and Florida to see more than 100 kaleidoscopes. The exhibition also featured paintings and photography of what can be viewed through a "scope," the term used by collectors and manufacturers. The sizes of these "scopes" ranged from the size of a pen cap to a 10-foot long box. Included in the exhibition were kaleidoscopes dating back to Sir David Brewster, who invented the kaleidoscope in 1816.]

A NEW LIFE

I have taken on some of the artists as if they were my children.

What is my fascination with scopes? It's the beauty within them. It's that simple. As a little girl my favorite things were fireworks and surprise parties, and later it was rainbows and stained-glass windows. When I matured, my favorite things were each day's sunrise and sunset. And in my golden years, it's all of those things wrapped up in one magic tube.

The other day I dropped my lipstick on the floor. My two-year-old grandson picked it up and started looking through it because he assumed it was a scope.

The Brewster Society has no board, no officers, no meetings, no rules or regulations. Its products are a newsletter and a convention, and its primary purposes are beauty and sharing. When somebody wanted the society to become more democratic and bureaucratic, I suggested that he start his own group. I had this concept and the people who are part of it seem to love it. I want it to be relaxed and laid-back.

It happened overnight, because there was such a vacuum. Almost none of these people knew each other. I still remember the first call I received: "Somebody told me there was a crazy woman in Bethesda who loves these things."

Most of my friends have retired, but I get busier every day. My passionate hobby has turned into a full-time career, and has added color, purpose, and pattern to my life.

When *Through the Kaleidoscope* came out, somebody said, "It must have taken a lot of research." I said, "I didn't do any research." This was so enjoyable that I never saw it as work.

I find that the shops that do well with scopes have somebody who loves them -- either the owner of the shop, or the buyer. There is something about a scope that has to be loved before it can be sold. Some of the shops are going out of business, while others are doing better than ever -- and I think those are the shops where somebody loves scopes.

My husband doesn't care for them. When I told Hal I was getting the Van Dyke Series II, he said, "but all you can do is look at it."

I said, "Hal, that's all you can do with a television, but I happen to prefer kaleidoscopes."

The UPS man comes every day. I always have packages coming in and out, and usually my carport is full of boxes. There's never a week when I don't get one or two scopes. I acquire them every possible way.

I was in London, and I always wanted a telescopic Brewster scope in a wooden box. I found one in a scientific instrument shop, and the owner wanted \$35,000. I

had just ordered a new Lincoln for exactly the same price. I thought, I could just wait a few years for that new car and get this instead. Then I said to myself, You've got to be out of your mind! And I've never bought an antique scope since.

I remember promising myself that I would never spend over ten thousand dollars for a scope, and I never have. But some of my scopes are now worth more than that.

Some types interest me less. I find that most wheels are repetitious, and so are marbles. I prefer a cell. In the Van Dyke II, there are 40 pieces, and to get them to line up in exactly the same order could take hundreds of years.

At a funeral, instead of flowers I will bring a scope, and I usually write a card with it. I try to get it to them very quickly. I usually say that in the midst of anguish, even a moment of beauty will help. Flowers die, but the scope lives on. I often give *Twilight by the Knapps*.

[Some of our conversation took place while she was showing me her collection.]

Here's a scope in the shape of a woman with children climbing on her. Because of where you look through, I call it the proctology scope. The field of medicine would be so different if we looked like that!

A FINAL WORD

The most important word in our vocabulary is forgiveness. When I forgave death, I even forgave God. You can forgive not only people, but situations.

Living love is a combination of giving and forgiving.

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2011 Convention

Great Successes

New Ideas

Opportunities to Improve

The 120 Brewster members who met in Covington Kentucky came away with exceptionally positive feelings on our most recent convention. Special credit goes to Mary Boll, who worked tirelessly for a full year to make it all happen.

Highlights of the convention include:

- a moving commemorative presentation on Cozy Baker's life, in her own words, by Bill Novak (see page 3)
- a touching memorial slide show by Carolyn Bennett
- unique and exceptional newly unveiled kaleidoscopes by over twenty artists
- great classes and talks on how to construct kaleidoscopes
- a spectacular kaleidoscope installation (an entire room with projections, objects, special shapes and images) by Mr. and Mrs. Yoda
- an opening reception for the exhibit Kaleidoscopes of the 21st Century at the Carnegie Visual Art Center in Covington
- a knock-your-socks-off gangster/flapper inspired banquet, executed by Judith Paul, with dancing entertainment by Marc and Jessy Tickle (see cover collage)
- a well attended public sale sessions with many persons from the Carnegie Art Center reception at our sales room
- three Brewster planning sessions which produced excellent ideas and identified key individuals to manage important areas of responsibility
- moving remarks by Mr. Sinichi Ohkuma (see page 14) followed by a special auction that raised significant funds for Brewster members who sustained significant losses from the Japanese earthquake and tsunami
- plus there were a "few" kaleidoscopes for everyone to enjoy, share and buy in our sales room featuring many hundred wonderful works.

Feedback from the follow-up survey was extremely positive, with special kudos for the program, the first time activities, the venue, and our outreach. With almost half the attendees completing the survey, 85% of the responses were "excellent" or "very good", whereas only 3% were graded as "could be better".

Many important suggestions were made for upcoming conventions and will be considered as future conventions are planned. Some of the suggestions included better lighting, hotel choices, future auctions, length of sessions, length of showroom hours, promoting more attendance at convention, outreach and advocacy ideas and future locations for conventions.

Not-for-Profit

Thanks to Lisa Daniels and Claire DeMarco, the Brewster Kaleidoscope Society may soon have a not-for-profit status to support and encourage donations, grants, and other specialized benefits. Under Lisa's direction, we will investigate establishing a not-for-profit foundation, while maintaining our current structure to cover social and other activities that are not within the purview of a not-for-profit.

Call for volunteers to help with BKS communications projects



We are evolving a strategy to use the Brewster Society web site, Facebook and Blogs to increase our interaction with each other throughout the year. All of these strategies require support building content, offering feedback and using what we build.

An email was recently sent to all BKS members with all the details for this call for volunteers.

If you did not receive this email please contact Mary Boll at mboll@adelphia.net so that records can be updated and future messages can be delivered to you.



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Carnegie Opening

Bill Seitz, gallery director at the Carnegie Visual Art Center, stated that the show, Kaleidoscopes of the 21st Century, has been one of the biggest draws and most successful shows that they have ever had at the Carnegie Gallery. Visitors have been to see the show continuously since it has opened. A low attendance estimate may be ten thousand. Bill has invited the Brewster Society to consider another show at the Carnegie in either 2013 or 2014.



Thank you to all of the artists who submitted work for the exhibit. And thank you to everyone who donated advocacy funds to help.



Junko Aragane
Kaleidoscopes Japan
Yokohama, Japan
www.kaleidoscopes.jp

Tomoko Chiba
Kaleidoscopes Gallery Vatican
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vtn.327.tmk@coral.plala.or.jp

Jan and Bobby Boal
Ginger Jamieson & Emily Wert
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Dr. Sollie Fott
Brewster Society Member

Cinda S. Roudebush
Brewster Society Member

Robin and Bob Sills
Brewster Society Member



Patrons:
Diana DeMuth
Walter and Debra Wilson
Scott Cole and Sheryl Koch
Donna Hardin
Ginger Lewis:
Ginger's Gift Gallery

To put it simply, "The opening night at the Carnegie, in Covington KY was superb. My wife, her mother and I got there a little earlier than most which gave us the opportunity to walk around and enjoy all of the scopes on display before it got really busy. It was very exciting to see so many wonderful scopes in one place. I appreciate artwork in any medium and these scopes were amazing.

I had never been to anything like this before. I had a wonderful time talking to everyone, explaining and answering as many of their questions as I could. Usually I am the one sitting or standing in a corner or on the side of a room. This is the first time I was actually in the middle of it. My wife and mother-in law actually sat along the wall and apparently enjoyed themselves watching me. It was a wonderful time for all of us.

Charles J Sorg

Enjoyed the convention very much. Everyone is always ready to help with anything you might be interested in learning. It was so nice to see everyone.

Karen Byrley

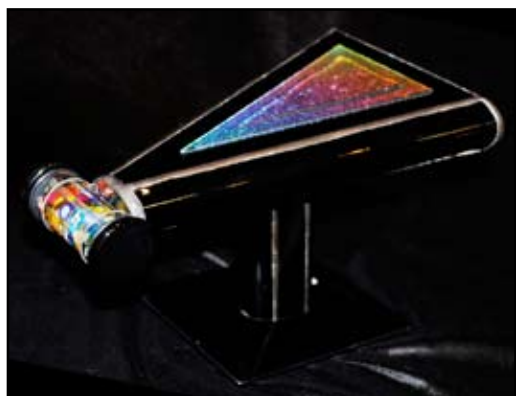


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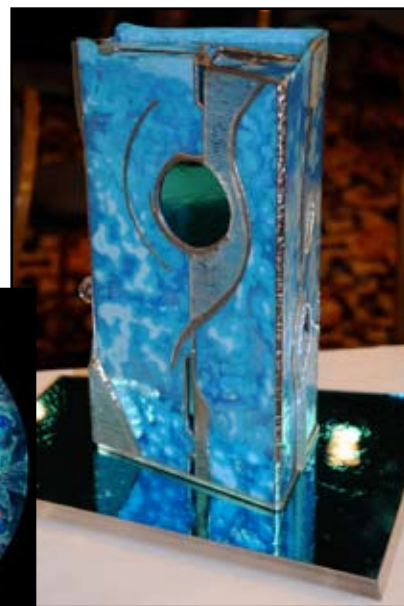
Kaleidoscopes Unveiled at the 2011 BKS Convention



Fireworks
Bob and Grace Ade
 Fused/slumped glass
 3 tapered mirrors
 Liquid cell
 7" x 11" x 7"



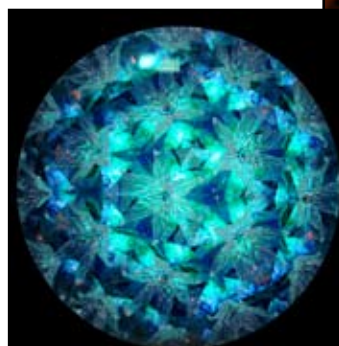
David's Star
David Sugich
 Glass
 Tapered 3 mirror
 Wand cell
 15" x 3.5" x 2"



Aqua
Yasuko Nakazato
 Glass



Galaxy
Steve and Peggy Kittelson
 Slumped crinkle texture dichroic glass
 2 mirror, 3 point
 Lamp-worked dichroic glass pieces in oil cell
 10.5" x 2.5"



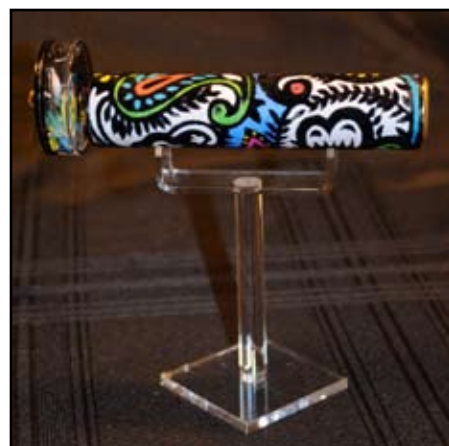
Tapered 3 mirror, and tapered 4 mirror
 Rotating wheel and dry wand
 15" x 16" x 12.5"



Grab the Brass Ring
Butch and Donna Bartell
 Brass carousel horse pole
 3 mirror
 Liquid cell
 2" x 9"



Artiscope ©
Monet, Renoir, and O'Keefe
Judith Paul and Tom Durden
 4 different mirror systems
 4 object cells
 13.5" x 10.5" x 3.5"



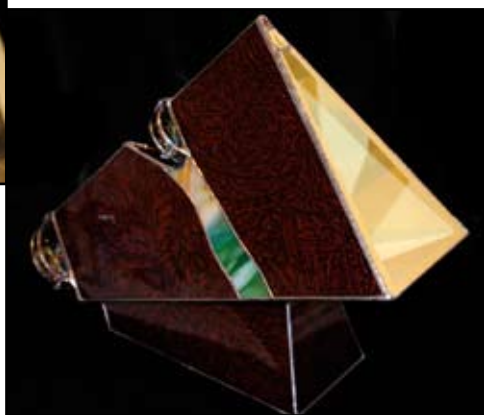
Color Me
Donna Hardin
 Flocked paper
 2 mirror, 9 point
 Oil wheel
 7" x 2"

Kaleidoscopes Unveiled at the 2011 BKS Convention



Ellington
Marc Tickle
Glass

2 mirror, 5 point
2 liquid cells
17" x 9" x 19"



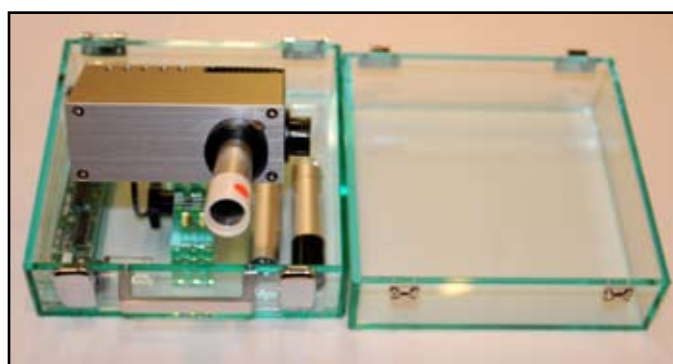
Blue Steel 10" Maple Burl
Pete Berube

Maple and Birchwood
2 mirror, 8 point
Oil cell
2.5" x 10"



Granny Scope
Hal Yeager
Found Objects

3 mirror, equilateral, rectangular
digital picture frame for object cell
9" x 4.5" x 4.5"



Eigekyo
Yuriko and Mitsuru Yoda
Projection kaleidoscope

2 and 3 mirror
Liquid cell
2" x 4.5" x 2.5"



Is Blue Blue?
Laura Wilde

Box with book and kaleidoscope
2 mirror, 4 point
9 dry cells
7.5" x 7.5" x 2.5"



Joyful Jellyfish
Deborah and Kevin Healy

Sterling silver, gold, gemstones
2 mirror
Cell filled with beach stuff from
Hawaii
2.5" x 3.5"



Yellow Roses
Beverly Forester

Handpainted China Vase
2 mirror
oil cell
8.5"

Kaleidoscopes Unveiled at the 2011 BKS Convention



Burl Projection Kaleidoscope
Jerry Farnsworth
 Wood and electronics
 2, 3 and 4 mirror systems
 Openable object chamber
 12" x 10" x 18"



Vidi-K
Carolyn Bennett
 Black acrylic
 3 mirror
 iPod object case
 4"



Senrin
Motohiro Sato
 Blown glass
 3 mirror
 Dual (wet and dry) object cell



Iris
Phil Coghill
 Wood (marbling technique)
 2 mirror, chorus line
 Liquid cell
 2.5" x 9"



Vidi Pro
Carolyn Bennett
 Wood veneer on stand
 2 mirror
 iPhone object case
 8"



Jazzy Kaleidoscope
Hiromi and Yoshihiro Toyoda
 original design by Carolyn Bennett
 Illustration work by Ellie Ogawa, a
 prize winning Japanese painter.
 (see page 15)



Love in Four Colors
Kazuyo Ikoma
 Fused Glass
 2 mirror; 5,6,7, and 8 point
 one oil cell, others dry
 10 cm x 10 cm x 4 cm



Forever Yours
Jaqueline Smith
 Polymer clay
 2 mirror, 5 point
 10.75" x 5.75" x 4.5"

People's Choice Awards

These awards are voted on by the attending members.



Yasuko Nakazato
Aqua
(see page 8)



Yuriko and Mitsuru Yoda
Eigekyo (projector)
(see page 9)



Judith Paul and Tom Durden
Artiscope ©
(see page 8)

Silent Auction

Voted favorite silent auction scope (Tribute to Cozy) by the attending members.



Charles Karadimos



Happy Colors Cozy

Carnegie People's Choice

Voted favorite scope by all who attended the opening reception at the Carnegie Art Center



Classic #12

The 21st convention was full of precious memories for me. I am grateful for the warm and sincere heart of the BKS members trying to help Japanese people. I found the kaleidoscope exhibit at the Carnegie Art Center exquisite, as it offered an ideal space to fully enjoy kaleidoscopes.

Yasuko Nakazato

The 21st Brewster Convention in Covington was a howling success thanks to the vision and hard work of Bob, Mary Theresa and Charles. It is always a pleasure to see old friends and make new ones and to be inspired in my work by the work of other artists. The convention is the cornerstone of the Brewster Society and vital to the ongoing success of the organization.

Bob Coleberd

What a great convention. Everyone worked very hard to create a great couple of days for all of us. Always lots to do and top shelf all the way. For those who have never attended one of the BKS conventions....you need to do it. It is so much fun.

Jacqueline Bardner Smith

As a first time kaleidoscope builder, I would like to express my appreciation for the enthusiastic support from members of the Brewster Society. I've been a member for several years attending a number of events as a collector, enjoying the camaraderie of artists and other collectors, even building scopes in classes. Always, everyone is more than willing to share knowledge and the joy of kaleidoscopes.

This year I decided to try my hand at building a scope of my own. After the unveiling I was amazed at the support from artists, collectors, and retailers. Artists provided helpful hints and criticism, and encouraged my efforts. Collectors showed appreciation of the scope expressing a desire to include it in their collections. Retailers even asked when it would be available for the market.

At every event we hear comments about how collaborative the kaleidoscope community is, and this year was certainly no exception. I want to thank all members for their support.

Hal Yeager

As fun as always! great to see a few folks I haven't seen in a few years.

Margaret Stoffel



Artist Name : **Thomas and Carol Paretti**

Scope Name : *Tilt-A-Whirl*

Open Edition

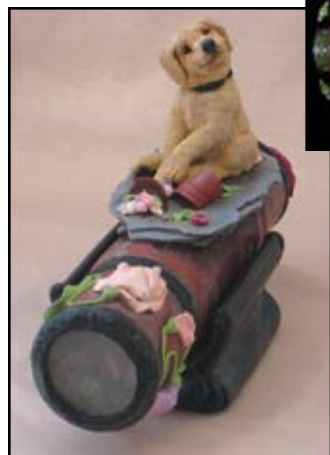
Mirror system : Two mirror system/Third side fluted wood

Object case : A liquid chamber of kiln fired dichroic glass, colored stained glass, flame worked glass, metallic confetti, clear glass beads floating in silicone

External features : This kaleidoscope is unusual in that it takes the concept of a wand scope and presents it in a large format with a bearing that enables you to tilt and turn the object chamber at the same time. This kaleidoscope gives you 1 minute worth of enjoyable color every time you turn it. When you place it on a table, it tilts on its fin in a fun and interesting manner and forms its own pedestal. The body is covered with embossed and printed leather. The wood top is bubinga.

Dimensions : 9.5"H, chamber 7.25" x 3"

Scoops on Scopes



Artist Name : **Jacqueline Bardner Smith**

Scope Name : *"Who Me?"*

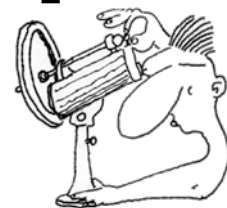
One of a kind

Mirror system : 25.7 two mirror

Object case : Dry Cell, kiln fired and torched glass

External features : Hand sculpted polymer clay with inset glass eyes and matching display stand

Dimensions : 7.25"



Artist Name : **Charles J Sorg**

Scope Name : *'MAIZE'*

One of a kind

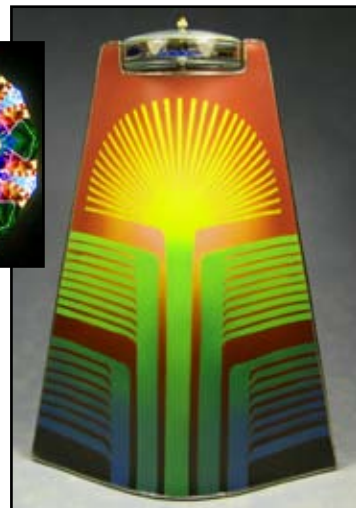
Mirror system : Two mirror, 14-point

Object case : All glass dry cell with slumped top containing hand shaped glass.

External features : Original fused graphics on front.

Slumped front and back

Dimensions : 11.5"H x 8.25"W x 4"D



Artist Name : **Charles Karadimos**

Scope Name : *Color in Motion*

Open Edition

Mirror system : Tapered 2-mirror, 8-point

Object case : Dry, fused, lampworked, dry ampules

External features : Multicolored glass fused and slumped

Dimensions : 10" T

www.Karascopes.com

Artist Name : **Dore and Ken Wilhoite**

Scope Name : *Cozy's Happy Colors - Inspiration*

Limited Edition – 100 pieces

Mirror system : Two mirror, 7-point

Object case : Silicone oil filled acrylic in polished aluminum carrier

External features : Glazed ceramic body

Dimensions : 8" L x 2" diameter

Suggested retail price : \$250



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Featuring kaleidoscopes and other fascinating gifts!

We offer 100's of kaleidoscopes from many different artists, as well as kaleidoscopes that come from Cozy Baker's Private Collection

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BKS on facebook

It is such a joy to discuss and share memories of kaleidoscopes. We all wish those wonderful conversations at convention could keep happening everyday. And they can! Thanks to the technology on Facebook, we can now continue to interact and discuss our kaleidoscopes! Please join us on Facebook! Our wall is Brewster Kaleidoscope Society and we are continuing those wonderful conversations. PLEASE LIKE US!

Since our convention in Covington, KY, there are Facebook posts of pictures and videos from the convention. Members who were not able to attend have been able to join the discussions. There are video clips of the Yoda installation, artists interviews and party pictures too!

Now here is where it gets really fun! We can start discussing our next get together in Atlanta already!

Come find us at www.facebook.com
Brewster Kaleidoscope Society

www.facebook.com/pages/Brewster-Kaleidoscope-Society/212177638802313

... A Look Back in Time ...

1988 saw a continued expansion of kaleidoscope imagery, as well as the development of fascinating scopes in various forms. Polarized collages, or "polages", created by Austin Wood-Comarow, were kaleidoscopic images formed by projecting light beams through layers of clear plastic film and polarized filters. At least one of the filters rotated, and light-active paint was applied to the plastic. The plastic acted as a prism, so the overall effect was one of changing colors, shapes and light. Another innovative first was the design of an internally lighted polarized parlor scope by Earle McNeil. Using no colored chips, but only polarizing filters and material, and bright light, the scope displayed intense color saturation and complex patterns against a dark background.

Spirit Scopes introduced the first contemporary poly-angular kaleidoscope, a 2 mirror scope containing flame worked glass, beads and a special "zooming" effect. By adjusting the barrel, the viewer varied the number of images from 4 to 14 or more. Gray and Gray Woodwrights produced a new mirror configuration, where parasol shaped images are seen by the viewer using both eyes. And Sherry Moser created a different hand held scope, "Chandala" in a 2 mirror scope by using dichroic mirror for the narrow third slice, as well as tiny dichroic rods tumbling inside the scope. The image formed a 3 D mandala resembling a chandelier.

Other unusual scopes included goose eggs transformed into kaleidoscopes by Audrey Barna, with each egg decorated differently. Carmen Colley produced a "Blinkie-Kaleido-Braclet"; sterling silver, ornately designed, with a LED in the center and two miniature scopes on either side, all in baroque fashion. And for group viewing, Kerry Shepherd designed a "party scope", a wood and frosted glass base with an interior light and two large wheels. Four scopes each with a different mirror arrangement, sit on the base. David Kalish introduced his "Wedding Kaleidoscope", whereby two people could look from opposite ends, and each had a different mirror configuration.

And, covering all bases, past, present and future, Carolyn Bennett introduced her "Astrosopes", with each scope containing a visual interpretation of a sign of the zodiac.

*A color version of the
newsletter is available for download at
www.brewstersociety.com
in the Members Only Section.
PASSWORD : scopesY11*

Mr. Okhuma speaks about Japan

Shinichi Ohkuma of the Japan Kaleidoscope Society spoke on Sunday morning prior to the auction to raise funds to help support our Japanese members and friends. Here is the unedited text of his speech.



Try and imagine it: bookcases crumbling, televisions flying, refrigerators falling; an earthquake so strong that you can't even stand. Or a tsunami so powerful that it washes away even 5 story buildings, and leaves a fishing boat stranded on top of a roof. A tragedy that leaves more than 30,000 people dead or missing. In the first month that passed since March 11th,

more than 460 aftershocks of magnitude 5 or higher were recorded. Even Tokyo, more than 300 kms away, shook with a force stronger than any I had ever experienced. But when everything seemed hopeless, messages of support from my Kaleidoscope friends in America were a great comfort. I have therefore come to this year's convention for the first time in six years in order to convey my appreciation. I am deeply grateful for everyone's kind and warm support.

The Japanese people will always triumph over earthquakes and tsunamis. According to records, earthquakes that generated tsunamis 30 meters high occurred in the same place as this year's earthquake 1300 years ago, and then again 110 years ago. And yet in spite of this, residents of the area have continued to live together with and eke out their livelihood from the sea, harvesting from the land some of the tastiest rice Japan has to offer.

Japanese people have built their culture with a deep awareness of both the threat and kindness that nature is capable of. The people who live in the Tohoku region where this year's earthquake occurred are a kind and resilient people. They have proven their ability to recover no matter what disaster nature throws their way. Two months since the earthquake, as cherry blossoms come into full bloom in the North of the country, the region is already beginning to blossom with a sense of revival and hope for the future.

Of course, the tragedy is not just limited to the earthquake and tsunami: there is also the problem of the damaged nuclear plant. In the weeks following the earthquake, blackouts caused by electricity shortages were a feature of everyday life even in Tokyo. Walk-

ing the pitch black streets at night, it felt as though the temperature had dropped by 4 or 5 degrees. My apartment is on the 12th floor. Let me tell you, climbing 12 flights of stairs in the dark is no easy task! But when I got home, I would light candles and look into my kaleidoscopes. Unfolding before me, I would see images bathed in a soft, red glow. Through the window, I would see my balcony illuminated by a faint light. Moonlight was reflecting off of the water's surface in the buckets we keep little fish in. Every night, I would be amazed afresh at the beauty of the colored light. As in the Japanese fairytale of the Bamboo Cutter, in which a princess born from a bamboo shoot eventually returns to the moon, there are many Japanese poems and works of literature which take the moon as their central theme. Nuclear energy is undoubtedly convenient for many reasons. However, human beings have imaginations which allow us to enjoy even the inconveniences of life. Personally, I believe that Japan, as a country which experiences frequent earthquakes, would be better off without nuclear energy. It will take 10, maybe even 20 years to recover from the hardships inflicted by the recent nuclear crisis in Japan. During that period, I ask for everyone's kind and continued support. Over the last few years, what with earthquakes in China, Haiti and New Zealand, in addition to volcanic eruptions and floods, I sometimes feel as though the earth is angry at the arrogant attitude we as human beings often take towards it. However, at the same time, in the face of tragedy, I also feel that the bond between people grows stronger. I feel this bond not just as a Japanese, but as a member of the human race.

Fukushima, the name of the prefecture where the nuclear crisis is currently unfolding, literally means 'Happy Land' in Japanese. To the east of this 'Happy Land', on the other side of the Pacific Ocean, lies the American continent. Encouraged by the support shown to us by America, Japanese people are striving to turn Japan once more into the 'Happy Land' it used to be. For my part, I too hope to continue bringing smiles to children's faces by introducing them to kaleidoscopes at the 'Japan Kaleidoscope Museum', the tiny museum that I run. Finally, I would like to express once more the tremendous sadness and sense of loss I feel at the passing of Cozy Baker last year: she truly was the 'mother of kaleidoscopes'.

Classified Ads

1990s Kaleidoscope Collection for sale
mint condition / many collector scopes /
will sell individual scopes.

Paul Larsen 865/932-6172

LOLD41@AOL.COM



Auction for Japan

Thirty kaleidoscopes were donated for the Sunday morning auction in Covington to directly benefit those members that were affected by the tsunami and earthquake earlier this year. Nearly \$13,000 was raised in an auction extravaganza. Amateur auctioneers, Peter Berube and Carolyn Bennett, took total control and masterfully influenced the generosity of all the bidders. Added to the generous other donations, about \$14,000 was raised for this great cause. A portion of this will be used to help cover the costs of the Toyoda/Schilling kaleidoscope project for the children of Japan. The remainder will be given directly to those affected.



Thank you so much to all that donated, all that bid, and all that participated.

I am very much impressed and feel grateful for the amazing support of our American friends for Japanese people. I enjoyed the auction, which was my first and unforgettable experience. It was exciting and fun.
Junko Aragane

Hiromi and Yoshihiro Toyoda sent 500 of the small "jazzy" kaleidoscopes provided by Karl and Jean Schilling to the Miyagi Prefecture disaster volunteer center in early June. A visit to Fukushima on July 9th was made to distribute over 100 more to the children's care center with more visits planned for the future.

Many many thanks to the committee for doing an outstanding job of organizing and running the Covington Convention!!! The kaleidoscope exhibition at the Carnegie Center was a real plus for Brewster members and the public as well. Embassy Suites was a great hotel with complimentary happy hour and full hot breakfast in a pretty spot on the Ohio River across from downtown Cincinnati. The special display by the Yodas using 15 (I think) projection scopes and accompanying music in a darkened room was spectacular. Bill Novak's tribute to Cozy was another special feature at the opening session and Judith Paul did her usual excellent job of entertaining us at the Saturday night banquet. And how about Mark Tickle and his wife entertaining us with their dance routine. We missed a few of the usual artists, collectors and retailers; hopefully they can make it next year at Atlanta!
Bob and Grace Ade

2012 Convention INFO

Whoa! Hold It! Do It Right Now!
Mark Your Calendar:
March 29-April 1, 2012 *
Atlanta, GA
2012 Brewster Society Convention



Y'all Come! Enjoy Atlanta's Spring! Let's make this the best and biggest convention ever!
There is so much to do and see in Atlanta and Georgia! Much more information in coming newsletters!
Your Atlanta Convention Committee: Jan, Bobby, Ginger & Emily wescope2@gmail.com * tentative date

2011 Schedule of Events

June 18 - October 2: Kaleidoscope Quilts: The Art of Paula Nadelstern, The popular exhibit from the American Folk Art Museum in NY City featuring the quilts of Paula Nadelstern and kaleidoscopes by Henry Bergeson, Charles Karadimos, Peggy and Steve Kittelson, Sue Rioux and Marc Tickle is traveling to the Akron Art Museum, One South High, Akron, Ohio, 44308. For more info call 330-376-9185

July 2 - September 4: Art of the Mirror ... Notojima Glass Art Museum in Ishikawa, Japan

This is a special exhibition of 30 kaleidoscopes selected by Galerie Vivant and the mirror objects by Mr. Jin Hongo celebrating the 20th anniversary of the museum. . Notojima Glass Museum is known for their collection of glass art.

October 1 - 2: Northeast Marble Meet, Marriott Courtyard, Marlborough, MA - at I-495 & Rte. 20 Call 508-480-0015 (only for reservations). For information about the show, call Bertram Cohen 617-487-5808 Two days of fun, friends, marbles and good times! Exhibition Space available - email me for details. MARBLEBERT@aol.com

October 20 - 23: Kaleidoscope Weekend at Nellie Bly's in Jerome AZ. The theme this year is Grease. Three days of kaleidoscope making workshops with a costume party on Saturday and a brunch and quilt show on Sunday. Schedule and class information will be posted on www.nbscopes.com

For more info and class registration please call 928-634-0255 e-mail us at: mail@nbscopes.com.

2012

March 29-April 1 (tentative): BKS Convention ... Atlanta GA Other possible dates are April 12-15 or April 19-22
Final details to come soon. See page 15.

... 2011 Scott Cole's Class Schedule ...

July 14-16	Peninsula School of Art	Fish Creek WI	Week	Skills
September 18-24	John C Campbell Folk School	Brasstown NC	Week	Skills
November 18-20	John C Campbell Folk School	Brasstown NC	Weekend	Skills

- Other classes will likely be scheduled so feel free to inquire about additions.
- Classes are usually full, so be sure to register early.
- Special advanced projects can be arranged during most intermediate or skills classes, contact Scott.
- For registration information, please contact the sponsoring organization:

John C Campbell Folk School	800-365-5724	
Scott Cole Laughing Eye Studios	828-837-6103	scott@laughingeye.com
Peninsula School of Art	920-868-3455	



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